ARTS 388.1 Critical Studies for Studio Practice
Monday and Wednesday 6:30-7:50pm
Media Center Room 103
Syllabus Fall 2012

Instructor: Philip Kelleher
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Office hours by appointment

Course Description:
Critical Studies for Studio Practice is designed to familiarize students with key theories and concepts in modern and contemporary art. Historical and contemporary texts will be illuminated by close reading and group discussion, as well as by engagements with art objects, exhibitions, screenings and lectures in and outside the classroom. The purpose of this class is to enhance studio practice and encourage interest in the visual arts. Students will develop a critical vocabulary by which to approach contemporary culture. Classes will take the form of discussions in order to facilitate an active engagement with the material and development of contemporary artist discourse. No prior knowledge of terms or readings will be assumed.

Reading and Looking
Weekly reading assignments will be made available as PDFs and will be emailed to students at least one week before they are assigned to be discussed. Visits to museums and alternative spaces, including occasional off-campus lectures, and screenings will account for the rest of your class preparation. In the event of a scheduling or transportation conflict, please let me know in advance and other arrangements will be made.

Assessment
Students taking this course will be evaluated through two elements:

(1) Participation: Evaluated in two ways:
   a. Class participation: Because this class will take the form of a seminar, students will be expected to participate in discussion each week (20% of total grade).
   b. Presentations: At the start of each class one student will briefly present (for roughly 10 minutes) the reading material for that day. It is up to the student to determine how s/he would like to do this – either by presenting an overview of all the material to be covered that day, or by taking a more narrowed look at one of the week's readings (20% of total grade).

(2) Writing Assignment: One 5-10 page research paper. This project will be broken into several stages. All written assignments must be submitted electronically to me by midnight on the date indicated.
   a. Thesis (Due September 17): A 150-200 word description of the student's proposed project, worked out in consultation with me (10% of total grade).
   b. Outline (Due October 17): An outline of the structure and argument you plan to make (10% of total grade).
   c. Presentation (November 14-26): Each student will present on their individual research project for 20 minutes, followed by a discussion. Additionally each student will assign a brief reading to the rest of the class prior to their presentation date, which will serve as an introduction to their topic. (20% of total grade).
   d. Paper (Due November 28): A 5-10 page paper, complete with citations and, if necessary, images (20% of total grade).

Late assignments will be marked down 5% for each day they are past due.

Accommodations for Students with Disabilities
Any student with a documented disability seeking academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All such discussions will remain as confidential as possible. Students with disabilities will also need to contact Disability Support Services in the Allen Center.

Weekly Schedule (subject to change)

August 20: Introduction

August 22: The White Cube
- Brian O'Doherty, "Notes on the Gallery Space," *Inside the White Cube: The Ideology of the Gallery Space* (1986), 13-34.

August 27: Towards a Postmodernism
- Douglas Crimp, "On the Museum's Ruins" *October* 13 (Summer 1980): 41-57.
- Craig Owens, "The Discourse of Others: Feminists and Postmodernism," *Beyond Recognition: Representation, Power, and Culture* (1992), 166-190.

August 29: Towards a Postmodernism (continued)
- Linda Nochlin, "Why Have There Been No Great Women Artists?," *Women, Art, and Power and Other Essays* (1988), 145-178.
- Frederic Jameson, "Postmodernism and Consumer Society," *The Anti-Aesthetic*, edited by Hal Foster (2002), 127-144.

September 3: No Class, Labor Day

September 5: The Production of Meaning
- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, edited by Hannah Arendt (2007), 217-251.
- Roland Barthes, "The Death of the Author," *The Rustle of Language*, translated by Richard Howard (1989), 49-55.

September 10: "The Sounds of Silence"
Exhibition/Screening: "A Kind of Hush" at Rice Media Center 7:00 pm, with reception starting at 6:00.

September 12: Conceptual Art
- Benjamin Buchloh, "Conceptual Art: 1962-1969: From the Aesthetic of Administration to the Critique of Institutions" *October* 55 (Winter 1990): 105-143.
- Hans Haacke, "Museums, Managers of Consciousness," *Hans Haacke: Unfinished Business*, exhibition catalogue (1986), 60-72.

September 17: Maintenance Art
[Thesis Due]
- Mierle Laderman Ukeles, "Maintenance Art Activity (1973)" *Documents* 10 (Fall 1977): 5-14.
- Miwon Kwon, "In Appreciation of Invisible Work: Mierle Laderman Ukeles and the Maintenance of the 'White Cube'" *Documents* 10 (Fall 1977): 15-18.
- Helen Molesworth, "Work Stoppages: Mierle Laderman Ukeles' Theory of Labor Value" *Documents* 10 (Fall 1977): 19-22.

September 19: The East Village Scene
- Rosalyn Deutsche and Cara Gendel Ryan, "The Fine Art of Gentrification" *October* 31 (Winter 1984): 91-111.
- Group Material, "On Democracy" and "Roundtable," *Democracy: A Project by Group Material*, edited by Brian Wallis (1990), 1-3 and 47-67.

September 24: Culture Wars
Film screening: Jim Hodges, *Untitled* (2010)

September 26: Art, Architecture and Social Space
- Thomas Crow, "Site-Specific Art: The Strong and the Weak," *Modern Art in the Common Culture* (1996): 131-150.
- Rosalyn Deutsche, "The Threshole of Democracy," *Urban Mythologies: The Bronx Represented Since the 1960s*, exhibition catalogue (1999), 94-101.

October 1: "Community Art"
- Miwon Kwon, "Sitings of Public Art: Integration versus Intervention," *Alternative Art New York*, edited by Julie Ault (2002): 281-320.
- Glenn O'Brien, "Art Wars: Glenn O'Brien on John Ahearn" *Artforum* 31, no. 1 (September 1992): 6-7.

October 3: Project Row Houses
- Grant H. Kester, "A Culture of Needles: Project Row Houses in Houston," *The One and the Many: Contemporary Collaborative Art in a Global Context* (2011), 211-227.

October 8: No Class, Rice Schedule

October 10: Otherness as Commodity
- Hal Foster, "The Artist as Ethnographer," *The Return of the Real: The Avant-Garde at the End of the Century* (1996): 171-204.
- Craig Owens, "The Problem with Puerilism," *Beyond Recognition* (1992): 263-267.

October 15: Documentary as Art
- Susan Sontag, "In Plato's Cave," *On Photography* (1977), 3-24.
- Martha Rosler, "In, Around, and Afterthoughts (on Documentary Photography)," *3 Works* (2001), 61-93.

October 17: Anti-documentary
[Outline Due]
Film Screening: Paul Chan, "Baghdad in No Particular Order" (2003)

October 22: Archive as Machine
- Michel Foucault, "The Historical *a priori* and the Archive," *The Archeology of Knowledge and the Discourse on Language* (1982), 126-134.
- John Tagg "The Archiving Machine; or, The Camera and the Filing Cabinet" *Grey Room* 47 (Spring 2012): 25-37.

October 24: Archive and "Loss"
Exhibition: "There is No Archive in which Nothing Gets Lost" at The Glassell School of Art.

October 29: Information/Knowledge
- Hans Ulrich Obrist, "In Conversation with Julian Assange, Part I" *E-Flux* 25 (May 2011): np.
- Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility" *October* 129 (Summer 2009): 51-84.

October 31: Art/Politics
- Paul Chan and Martha Rosler, *Between Artists* (2006), 9-68.

November 5: Art and Globalism
Exhibition/Artist Talk: "Massa Lemu: Passages for the Undocumented" at Emergency Room, Sewall 402

November 7: Reflexivity
- Ian White, "One Script for 9 Scripts From a Nation at War" *Afterall* 18 (Summer 2008): np.

November 12: Relational Aesthetics
- Claire Bishop, "Antagonism and Relational Aesthetics" *October* 110 (Fall 2004): 51-79.
- Shannon Jackson, "Living Takes Many Forms," *Living as Form: Socially Engaged Art from 1991-2011*, edited by Nato Thompson (2012), 86-93.

November 14: Social Practice
Lecture: Shannon Jackson "Working with Social Works," as a part of "Lynne McCabe: Room to be (Ms.)understood: A Social Sculpture Workshop" at the Blaffer Art Museum, University of Houston 6:30pm.

November 19:
Student Presentations

November 21:
Student Presentations

November 26:
Student Presentations

November 28:
Final Papers Due